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The Good Friday Cantatas of Christoph Graupner (1683-1760)

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THE GOOD FRIDAY CANTATAS
OF
CHRISTOPH GRAUPNER (1683-1760)

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
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ABSTRACT

Christoph Graupner (1683-1760) was a High Baroque composer who worked primarily in Darmstadt, Germany. He was a student of both Johann Schelle (1648-1701) and Johann Kuhnau (1660-1722) while studying at the University of Leipzig from 1696 to 1707. For the duration of these formative years, Graupner developed a compositional style influenced by the Italian and French masters of the time. As a personal assistant to Kuhnau, and copyist of his music, Graupner had access to the most recent compositional techniques, and thus continued the development of his own compositional style. At the time of his 1712 Kapellmeister appointment at the court of Darmstadt, Graupner was an established composer and keyboardist. His reputation as an important composer of the time is evident in his appointment as Kapellmeister in 1724 at the *Thomaskirche*, Leipzig; Graupner, however, opted to remain at Darmstadt when the Darmstadt court increased his salary. During his tenure at Darmstadt, Graupner composed over 1400 cantatas and many instrumental works. One cantata representative of this period is presented in this document in the form of a modern edition score. Cantata GWV 1127/19 *O Welt sieh hier dein Leben* in modern edition score is the starting point of placing Graupner's works in the context of the compositional techniques of the eighteenth century. A detailed textual and musical analysis is presented, together with major compositional influences and performance considerations of the Baroque period. The modern edition score is made based on the manuscripts found at the State and University Library, Darmstadt, Germany.

CHAPTER 1 INTRODUCTION

Over the past decades, the focus of musicological research on historically informed performance practice has shed much light on the great Western composers and their music. Scholarly research in period treatises has produced new ideas for the conductor's consideration in areas such as tone, performing forces, articulations, and performance issues.

During this renaissance of historically informed scholarly research, some wonderful composers of the eighteenth century recently have emerged. The High Baroque composer Christoph Graupner (1683-1760), a direct contemporary of J.S. Bach (1685-1750) and G. F. Handel (1685-1759), is one such composer. Only in the last few years has his reputation as a noteworthy composer begun to take shape. Through the recent world premiere recording of such ensembles as the Montréal-based *Les Idées heureuses*, and research by its leader Geneviève Soly,¹ Graupner has become a more central figure in the already well-established canon of Baroque composers.

Thesis

The purpose of this research is to better reflect the importance of Graupner's musical output, specifically the genre of Passion Cantatas, and their place in the Western canon of Baroque compositions. The astounding number of church cantatas composed by Graupner demands a serious investigation into the music of this once forgotten composer. This monograph explores one of his Good Friday cantatas, the Passion Cantata of 1719, which serves as a representational model for Graupner's individual compositional style within this specific genre. Investigation of historical context as well as compositional style of contemporaries and their

¹ Geneviève Soly ed., "Graupner Project."

http://www.musebaroque.fr/MB_Archive/Critiques/projet_graupner.htm (accessed November 7, 2014).

teachers are included in the study. The practical result from the research and analysis is a modern edition of the GWV 1127/19 *O Welt sieh hier dein Leben* cantata.

Delimitations

Because of the immense number of cantatas composed, the GWV numbering system for vocal works is taken from Dr. O. Bill and F. Heyerick's initial cataloging of these works. Also, because the vast majority of these works are in manuscript format, an extensive undertaking of providing new critical editions is beyond the scope of this paper.

Investigating the texts used by the composer in this cantata can only be applicable as an interpretative suggestion for the conductor. The history and the religio-political situations surrounding the biblical texts used by the Lutheran composers of the sixteenth and seventeenth centuries are far too complex and diverse to be discussed in this paper.

Need for the study

Graupner wrote approximately 1418 sacred cantatas² in contrast to Bach's output of some 300 sacred cantatas, some of which are lost.³ A comparison to Bach is important because there is evidence Graupner was a more established and respected composer during his life than Bach. His appointment as Cantor at Leipzig's St. Thomas Church ahead of Bach's is well documented and also supports this argument.⁴

There are indications as to why Graupner's music is not performed or as known as it should be; Soly provided three possibilities. First, Graupner's descendants and the royal patron in Darmstadt had a legal dispute over the music manuscripts, which led to their confiscation for

² Andrew McCredie, "Graupner, Christoph," *Grove Music Online*, ed. Deane Root, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11654> (accessed April 5, 2013).

³ Christoph Wolff et al., "Bach: (7) Johann Sebastian Bach," *Grove Music Online*, ed. Deane Root, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10> (accessed April 5, 2013).

⁴ Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W. W. Norton & Company, 2000), 221.

the next sixty years; by the time the legal binding was lifted in 1819, interest in the Baroque period was minimal. Second, unlike his good friend Telemann, Graupner never travelled outside of Darmstadt and never really fought for his music to be published during his lifetime. Finally, since Graupner only had one noteworthy student, his music was studied and/or performed after his passing.⁵

Because interest in Graupner's life and compositions is a relatively new undertaking, few scholarly publications on his works are available. Haynes provided a Doctor of Musical Arts monograph on Graupner's *Sinfonia in D*, GWV 511. The main body of this monograph dealt with providing a critical edition of the *Sinfonia*, while concentrating on the extensive use of the trumpet in this work. Performance practice of the trumpet was explored through the use of Cesare Bendinelli's 1614 treatise titled *The Entire Art of Trumpet Playing*.⁶ Proper tempi, articulation, and ornamentation suggestions were explored through the help of primary sources provided by the treatises of the period.

Rene R. Schmidt's PhD dissertation concentrated on Graupner's Christmas Cantatas. This study suggested that the 55 Christmas cantatas are more of the *gallant style* rather than the High Baroque. It is interesting to note the connection between Telemann's late compositional style, as seen in his *Magnificat in C* TWV9:18, and Graupner's late style; articulation, phrase structure, and instrumentation all point to the *gallant style*. While the transition period of compositional style began in the early part of the eighteenth century, there remains a compelling

⁵ Soly, "Graupner Project."

⁶ Randall D. Haynes, "Sinfonia in D, GWV 511: A Critical Edition" (doctorate's thesis, The Florida State University, 2009), 8.

argument that late seventeenth-century composers carried the style of the Baroque period with them to the end of their active careers.⁷

Having lived in both Leipzig and in Darmstadt, Graupner had the opportunity to write operas. His early operas composed in Leipzig were inspired by the northern German tradition of Keiser and Mattheson, but he later turned toward the Italian and French traditions. His operas were well received by the Leipzig patrons,⁸ and their success in Leipzig influenced his departure for Darmstadt; Ernst Ludwig of Darmstadt employed Graupner specifically as the opera composer. This move was beneficial to Graupner until about 1717, when the opera house closed due to financial problems. At this point, Graupner focused on composing Lutheran service music.⁹

There are few reliable modern performing editions of Graupner's music. Kim Clow started a collection of 32 orchestral suites and sinfonias and it was published by *Prima la musica*, but no modern editions of the cantata manuscripts were made.¹⁰ Apart from Soly's editions of the cantatas recorded by her ensemble, there are a few personal editions made by Florian Heyerick for his own performances with *Ex Tempore* ensemble.¹¹ All of the available manuscripts are located in the library of Technische Universität Darmstadt, Germany, and most of them are available in digital format.¹² There is a need for critical editions of Graupner cantatas and, therefore, part of my research provides a complete edition based on the digital manuscripts available through Darmstadt University's library page.

⁷ Rene R. Schmidt, "The Christmas Cantatas of Christoph Graupner (1683-1760)." Vol. 1, (PhD diss., University of North Texas, 1992), 68.

⁸ Andrew McCredie, "Graupner, Christoph."

⁹ Kim P. Clow, "Christoph Graupner: The Darmstadt Anniversary," *Early Music America* 15, No. 2 (Summer 2009): 45.

¹⁰ Clow, "Christoph Graupner" The Darmstadt Anniversary."

¹¹ Florian Heyerick, "Graupner 2010." <http://www.graupner-digital.org/>

¹² Technische Universität Darmstadt Digital Library, "Musikhandschriften," Technische Universität Darmstadt, <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23#top> (accessed April 8, 2013).

Graupner was revered by his own generation and there remains a critical need for a study of his life and work; his compositional output was extensive and covered many genres, and his music has substance. That his Darmstadt patron refused to let him leave and take the job as St. Thomas cantor in Leipzig speaks to Graupner's abilities. The archives of the city of Darmstadt have kept the manuscripts in a safe and excellent state, waiting for someone to rediscover their wealth of information.

Methodology

After the introduction and thesis presentation in chapter 1, a biography of Christoph Graupner is provided in chapter 2. The compositional style and influences are discussed, since so little research on this particular composer exists. Examining all of his cantatas would be an enormous undertaking, however a few references to some existing modern editions are used to solidify his stylistic characteristics. Chapter 3 analyzes the work itself, and is divided into sections concentrating on the (1) background and context of the composition; (2) text analysis; (3) musical analysis; (4) how the text is aligned to music; and (5) performance considerations.

Background and context of the composition

The focus of this section is the historical context of the cantata, and the years leading up to 1719. The selection of the text and chorale tunes are investigated, and as well as how the cantata was used in the liturgy. The significant influence of Librettist Johann Conrad Lichtenberg (1689-1751) on Graupner's cantatas is discussed.

Textual analysis

Text is an important element of Lutheran cantatas and Lutheran Baroque composers were careful in choosing the texts that they set to music. A detailed analysis of the translated text of the cantata provides possible insight into the composer's theological perspectives. The Lutheran chorale used as the basis of this cantata is likely to have had an important theological exposition

in Graupner's own beliefs. To better describe the libretto used in this particular composition the language of the sixteenth century pietist Lutherans is used. The Lutheran pietism was a reaction to the spiritual and political climate of its day, proposing the doctrine of justification by faith alone, and not via confessions. God legally cancels the debt of sin through Christ's righteousness to the people when faith placed on his work on the cross makes the believer acceptable to God.¹³ Such was the religious climate at the time of this particular cantata composition. Although not all aspects of the broad topic of Lutheran chorale is explored, some background information is provided.

Musical analysis

A musical analysis is provided with details relative to structure, stylistic characteristics, melodic lines, harmony and rhythm, appropriate articulations, and dynamics, where the composer did not specify them. Musical excerpts are used to help the process of the analysis.

Text and music

The integration of the text with the music is the most important part of the compositional analysis. Is the text reflected in the music? Is word painting used? Is the inflection of the words demarcated in a natural way or are there instances where the composer chooses to ignore the natural word inflection and provide nuance for broader textual expression? These are among the questions explored within this union of text and music.

Performance considerations

Chapter 4 provides practical performance considerations for the conductor, based on the textual and musical research. Some performance practice suggestions are given based upon the

¹³ Gary DeLashmutt, "Early German Lutheran Pietism's Understanding of Justification." Xenos Christian Fellowship. <http://www.xenos.org/essays/pietism.htm> (accessed November 20, 2014).

treatise *On Playing the Flute* by Johann Joachim Quantz.¹⁴ It is imperative that the contemporary conductor be aware of the articulations, ornaments, and interpretation of the Baroque period compositions for a proper historically informed performance. Comments on interpretation and gesture are discussed in this section.

The closing chapter offers remarks concerning the new edition and its suggested place within the canon of Western music. The full score modern edition of the BWV 1127/19 cantata is found at the end of this chapter. Appendix 1 comprises literal translations of the German text.

¹⁴ Johann J. Quantz, "Versuch einer Anweisung die Flöte traversiere zu spielen." Berlin, Johann Friedrich Voss, 1752.

CHAPTER 2 LIFE AND INFLUENCES

Christoph Graupner was born on January 13, 1683, in the town of Kirchberg, just south of Zwickau, Saxony.¹⁵ From a modest family of tailors, Graupner received his early musical training from the local organist Nikolaus Kuster. During this early period of musical training, Graupner's abilities to sing and perform at the keyboard were also noticed by the local cantor, Michael Mylius.¹⁶ In 1694, Graupner, age 11, followed his organ teacher to Reichenbach and remained there until 1696, when he was accepted into the *Thomasschule* in Leipzig.¹⁷ During his eight year period at the *Thomasschule* as a law student, Graupner became the pupil of Johann Schelle (1648-1701), and later Johann Kuhnau (1660-1722). Graupner became friends with fellow Leipzig law students Johann David Heinichen (1683-1729), also a pupil of Kuhnau, and Georg Philipp Telemann (1681-1767), the director of collegium musicum.¹⁸ These two friendships seem to have been the most influential in Graupner's life; he maintained his friendship with Telemann until his death.

Italian Influences in Early German Baroque Compositions

Referencing Heinrich Schütz (1585-1672) and his Italian influences in the baroque music of Northern Germany affords a more complete understanding of Graupner's compositional style. Of utmost influence in Schütz's compositional techniques was the Venetian school of *cori spezzati*, or separated choirs, which was developed by Giovanni Gabrieli (1557-1612), together with the Italian madrigal of the seventeenth century. These compositional techniques were

¹⁵ Oswald Bill, ed., *Christoph Graupner, Hofkapellmeister in Darmstadt 1709–1760* (Mainz, 1987), 73-75.

¹⁶ Oswald, ed. p. 75.

¹⁷ Oswald, ed. p. 76.

¹⁸ Oswald Bill: 'Telemann und Graupner', *Telemann und seine Freunde: Magdeburg 1984*, vol. II, p. 33.

adapted as undisputed musical styles associated with Lutheran church music.¹⁹ One example is his 1619 publication in Dresden, the *Psalmen Davids* (“The Psalms of David”), a collection of 26 motets scored for two to four antiphonal choruses, continuo, and instrumental parts (see Figure 1). These massive compositions were a clear adaptation of the Venetian style of polychoral writings for the Lutheran church. The first Psalm out of the twenty-six settings of Psalms in *Psalmen Davids* SWV 22 begins with the three choirs, the continuo part, and the instruments doubling the *CAPELLA* choir.

Der 110. Psalm.

Vox instrumentalis I.
Cantus.

Vox instrumentalis II.
Quarta.

Vox instrumentalis III.
Altus.

Vox instrumentalis IV.
Tenor.

Vox instrumentalis V.
Bassus.

CAPELLA

CHORUS I.

Cantus.
Der Herr sprach zu meinem Herren, zu meinem Herren.

Altus.
Der Herr sprach zu meinem Herren, zu meinem Herren.

Tenor.
Der Herr sprach zu meinem Herren, zu meinem Herren.

Bassus.
Der Herr sprach zu meinem Herren, zu meinem Herren.

CHORUS II.

Cantus.

Altus.

Tenor.

Bassus.

Continuo.

H. S. H.

Figure 1. Schütz's *Der 110. Psalm*, p. 1

¹⁹ Richard Taruskin, *Music in the Seventeenth and Eighteenth Centuries* (New York: Oxford University Press, 2010), 57.

During Schütz's second visit to Venice in 1628, Claudio Monteverdi (1567-1643) replaced Gabrieli as *maestro di capella* at St. Mark's, and his *seconda prattica* was accepted as the foremost compositional style. In this second practice, dissonance was validated by the emotional content of the text, the music ornaments becoming part of the rhetoric – a sort of musical language.²⁰ These Venetian influences were assimilated and used extensively by Schütz during his tenure as the Dresden *Kapellmeister*, confirmed by Christoph Bernhard's (1628-1692) treatise on compositional practices at Dresden.²¹

Monteverdi's *seconda prattica* was of great use for Schütz during the Thirty Years War (1618-1648) as most of his musicians available at the court of Dresden were enlisted in the army. The limited number of musicians enabled the composer to make use of the new Venetian style of scaled-down compositions, using one to five solo voices and organ continuo without other instruments. The compositions were characterized, not by the use of melismas or other note-elaboration presentations, but by the recurrence of important words, or phrases, and through leaps of dissonant intervals.²² Through this particular element of affected text-setting, Schütz began a technique that led to a more self-disciplined or restrained approach, in which theological values are represented in the musical compositions of subsequent generations of Lutheran composers.²³ (Figure 2). The introduction of the recitative, or as Schütz labels it *In Stylo Oratorio* ("in style of an oration"), is present in the opening phrase of the 1636 *Kleine geistliche Concerte* ("Little Sacred Concertos"). A certain affect is created by leaps of large, unusual intervals. This new Venetian style of monody became adapted as an innovative concept within Lutheran church music.

²⁰ Taruskin, *Music in the Seventeenth and Eighteenth Centuries*, 59.

²¹ Christoph Bernhard, *The Treatises of Christoph Bernhard*, trans. Walter Hilse, *The Music Forum*, Vol. III (New York: Columbia University Press, 1973).

²² Taruskin. *Music in the Seventeenth and Eighteenth Centuries*, 66-67.

²³ Taruskin. *Music in the Seventeenth and Eighteenth Centuries*, 68.

In Stylo Oratorio.

Ei-le mich, Gott, zu er-ret-ter, Herr, mir zu hel-fen. Es müssen sich schämen und zu Schanden
 werden, die nach reiner Seelen ste-hen, sie müssen zu-rückkehren und gehöhaet werden, die mir ü-bels wün-
 schen, dass sie müssen wie-derum zu Schanden wer-den, die da ü-ber mich schreien: Da, du, da, da, da,
 da; freu-en und fröhlich müssen sein in dir, die nach dir fragen und dein Heil lie-ben, immer sagen: Hoch ge-
 lobt, gelobt, hoch gelobt, gelobt sei Gott. *Symphonia.* Ich a-ber bin
 e-lend und arm; Gott, ei-le, ei-le zu mir, Gott, ei-le, ei-le zu mir, denn du bist mein Hel-

Figure 2. Schütz's *Kleine geistlich Concerte I*, Op. 8, SWV 282.

The *seconda prattica* of the Venice school is illustrated in Figure 2. The opening movement has a solo voice, accompanied by continuo, with no melismas present, an economy of forces necessary for the Dresden musicians.

Following the end of the Thirty Years War in 1650, Schütz again returned to writing for the full choir rather than soloists. His last published collection, *Symphoniae sacrae III*, included works that combine the polychoral technique of Gabrieli with the concision of Monteverdian text-derived musical motifs; the German fusion of two major Venetian composition techniques was

therefore completed in Schütz's output.²⁴ This combination of the two Venetian styles – those of Gabrieli and Monteverdi – is well illustrated in the opening concerto of *Symphoniae sacrae III* Op. 12, *Der Herr ist mein Hirt*, SWV 398. (Figure 3) Two solo violins in duet introduce the ritornello, just as the sacred concertos of Italy made use of the *concertino* instruments – two instruments of the same range and family - accompanied by a full string section with continuo, representing the *ripieno* group, or *tutti*. The antiphonal choirs are not melismatic in nature but rather syllabic, and the nature of the harmonic landscape is chordal rather than contrapuntal. Counterpoint is derived between the two solo violins, the two choirs, and the continuo instruments. This final stage of composition technique in Schütz's output is reflected later in Schelle's compositional style. In this concerto, concertante and ripieni instruments are balanced with the antiphonal sections of the choir.

Figure 3. Schütz's opening concerto in *Symphoniae Sacrae III*, Op. 12. *Der Herr ist mein Hirt*, SWV 398.

²⁴ Taruskin, *Music in the Seventeenth and Eighteenth Centuries*, 68.

Major musical influences on Graupner's compositional style

The formative years in Leipzig were mainly influenced by Schelle and Kuhnau, both Kantors of the *Thomaskirche*. Schelle was appointed as the Kantor in 1677, and also had the responsibility of music at the *Nikolaikirche*²⁵; Kuhnau became Kantor in 1701, immediately following Schelle's tenure. A closer look at musical and compositional styles of the two most influential figures in Graupner's life helps engage in a more informed opinion of his compositions.

Johann Schelle (1648-1701)

In 1655, Schelle entered as a choirboy at the court chapel of Dresden under the direction of Heinrich Schütz (1585-1672). A diligent student and singer, Schelle built an important working relationship with his teacher, and took on the appointment as Kapellmeister at the court of Wolfenbüttel.²⁶ This position was an *in absentia* appointment of Schütz, which became a post of secondary importance due to his demanding position in Dresden. The appointment helped Schelle develop his own musical styles and ideas about the German cantata form. Although his main assignment was to perform and copy performance music composed by his teacher and of the more established composers of the time, the simple exercise as a copyist developed his own creative side.²⁷

By 1665, Schelle was well instructed in the compositional style of Schütz and moved to Leipzig as a student at the *Thomasschule* under the supervision of Sebastian Knüpfer (1633-1676), the Kantor of the *Thomaskirche* and director of the city's music.²⁸ Exact details of the

²⁵ R.A. Murray: *The German Church Cantatas of Johann Schelle (1648–1701)* (diss., U. of Michigan, 1971).

²⁶ Murray: *The German Church Cantatas of Johann Schelle (1648–1701)*.

²⁷ Murray: *The German Church Cantatas of Johann Schelle (1648–1701)*.

²⁸ George J. Buelow. "Knüpfer, Sebastian." Grove Music Online. Oxford Music Online. Oxford University Press, accessed August 5, 2014, <http://www.oxfordmusiconline.com.library.acaweb.org/subscriber/article/grove/music/15215>.

composer's life are scarce. From more recent research into the musical life of the *Thomaskirche*, it is evident that Knüpfer was instrumental in reviving Leipzig's musical excellence after the Thirty Years War, and consequently had a direct influence on his successors Schelle, Kuhnau, and Bach.²⁹ Knüpfer's own musical influences were taken from the treatises of Guido de Arezzo and Boethius, together with a vast knowledge of the contemporary composers. Some of Knüpfer's German compositional influences were Schütz, Rosenmüller, and Pezel.³⁰ The character of his sacred works combines the compositional devices brought to Germany by Schütz in the form of the sacred concerto, mostly scoring them for violins, violas, continuo, and the more celebratory settings including trumpets, trombones, and timpani.³¹

The main source of musical material in his cantatas was that of a chorale melody; the stanzas of the chorale were set as individual movements of the cantata, making it a diverse multi-movement composition. The first stanza was usually set as a choral movement, followed by solo settings of the chorale melody. Fragmentation of the melody and the interchanging of motivic episodes were the basis for the entire setting of the cantata, which usually closed with another stanza of the opening chorale melody, harmonized in a new way.³² The instrumentation of these sacred cantatas took on a distinct shape, as the outline was five to seven movements, scored for two soprano lines, alto, tenor and bass. The instrumental accompaniment was provided by two violins, two violas, bassoon, and the continuo group; high feasts and special church celebrations

²⁹ D.R. Melamed. *J.S. Bach and the German Motet*, (Cambridge: Cambridge University Press, 1995), 189–190.

³⁰ Buelow. "Knüpfer, Sebastian." *Grove Music Online. Oxford Music Online*. accessed August 5, 2014, <http://www.oxfordmusiconline.com.library.acaweb.org/subscriber/article/grove/music/15215>.

³¹ Melamed. *J.S. Bach and the German Motet*, 194–195.

³² Murray. *The German Church Cantatas of Johann Schelle (1648–1701)*, 32.

included more instruments.³³ This became the norm of writing sacred cantatas in Leipzig during the last half of the seventeenth century.

Johann Kuhnau (1660-1722)

As successor of Schelle to the position of cantor of the *Thomaskirche*, Kuhnau also had a direct influence on Graupner's musical shaping. As a copyist and artistic assistant, Graupner had first hand access to Kuhnau's manuscripts and to the compositional processes of the master. Italian and French influences are also evident in Kuhnau's output. He was formed in the Catholic region of Dresden by Vincenzo Albrici (1631-1690), a pupil of Giacomo Carissimi (1605-1674) in Rome, Italy. Albrici was the Dresden court Kapellmeister at the same time as Schütz and was responsible for the majority of court music.³⁴ His main contribution to the northern Germanic music tradition was the introduction of instrumental sinfonias and ritornellos, together with arias on texts of Biblical quotations and devotionals present in the surrounding Lutheran traditions of the time. Thus, the stylistic advancement of the sacred concerto in Northern Germany, specifically within the use of aria, is thought to be of Italian background rather than German.³⁵ Kuhnau seemed to understand the power of dramatic presentation of such devotional texts, as he wrote in 1709, "...[recitatives and arias] seek to stir up in the listener holy devotion, love, joy, sadness, wonderment, and similar things."³⁶ This is a strong indication that Italian influence on the German cantata was not only introduced through the direct contact Schütz had with the Venetian composers, but also through the indirect exposure of German musicians to Italian composers appointed as court musicians in the Catholic part of Germany.

³³ Murray. *The German Church Cantatas of Johann Schelle (1648-1701)*, 40.

³⁴ Mary E. Frandsen. *Albrici, Vincenzo*. *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed September 5, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00480>.

³⁵ Frandsen. *Albrici, Vincenzo*.

³⁶ John W. Hill. *Baroque Music – Music in Western Europe 1580-1750*. (New York and London W.W. Norton & Company, New York 2005), 459.

By 1682, Kuhnau enrolled in the Leipzig University to study law. He immediately competed for the position of organist at the *Thomaskirche*, but lost to a Gottfried Kühnel. In 1683, Kühnel died and Kuhnau was elected unanimously as organist of the church. This appointment at the *Thomaskirche* allowed him to work directly with Johann Schelle, a relative of his.³⁷ Kuhnau was prolific as the organist of the church in Leipzig, and a number of keyboard compositions were published during his tenure, including the famous *Clavier-Übung*, a title that Johann Sebastian Bach borrowed for one of his own keyboard published compositions.³⁸ In addition to the popularity of his published music, Kuhnau translated many books from French and Italian into German, exposure that further influenced the composer's musical ideas.³⁹

Johann Schelle's passing in 1701 enabled Kuhnau to be elected as the new cantor of the *Thomaskirche*. He held the post until his death in 1722, leaving behind a legacy of innovations in the church cantata that influenced the next generation of Lutheran musicians, among them his direct successor Johann Sebastian Bach, and Christoph Graupner. The main characteristics of his cantatas were the introduction of the *secco recitative*, the *da capo* aria, and the establishment of the tradition of opening and closing the cantatas with chorale. Furthermore, he initiated the practice of publishing the texts of the main Sunday service, and the feast days.⁴⁰

The stylistic characteristics of Kuhnau's church music might have been more conservative in style in the earlier part of his career, yet his music was a pivotal point in transitioning from the seventeenth to the eighteenth century. Originally, Kuhnau feared including operatic devices in his cantatas, and thus kept the tradition of his predecessors. He wrote, "...The theatrical style gives to the worldly-minded, however, always more and more nourishment for

³⁷ Evangeline Rimbach. *The "Magnificat" of Johann Kuhnau*, in "Bach," Vol. 11, No. 4 (October, 1980), 25.

³⁸ Rimbach. *The "Magnificat" of Johann Kuhnau*, 25.

³⁹ Rimbach. *The "Magnificat" of Johann Kuhnau*, 25.

⁴⁰ Rimbach. *The "Magnificat" of Johann Kuhnau*, 25

their carnal desire.”⁴¹ However strict his view of theatre music must have been, there are traces of eighteenth century styles in his sacred works. For example, he included the new madrigal poetic interruptions in the old chorale cantata and chorale concertata. This new approach of texts poetically interpreting the scripture took away the direct quotation of the Bible.

Poetry derived from the biblical passages took on the term *madrigalian* as they assumed more presence in the Lutheran cantata of the eighteenth century. Together with the introduction of the madrigalian texts, Kuhnau used longer opening instrumental introductions to sinfonias and da capo arias, and more complex, or difficult vocal writing. He retained Schelle’s instrumentation of a five-part choir, two violins, two or three violas, and the continuo group, with the addition of more instruments depending on the importance of the feast day.⁴² Bach, Graupner, Telemann, and the later generations of Leipzig musicians used Kuhnau’s basic structure of the Lutheran cantata. The lyrical output through the use of the recitative and the da capo aria, together with poetic interpretations of the Biblical texts, gave way to more diverse vocal treatment and variations. Instead of the older syllabic tradition, textual repetition combined with the dramatic element of the aria provided new opportunities of expressing the Lutheran truths through music.⁴³

Kuhnau’s vocal style was at its best during his time as cantor of the *Thomaskirche*. The instrumental introduction is followed by an alternate choral setting of homophonic and fugato passages (Figure 4). Choral fugues are few; arias are through-composed, mainly accompanied by simple continuo or one to two concerted instruments. Imitative writing is found in the duet sections of the cantata; stylistically though, it is mainly identical to the solo sections of the

⁴¹ Bernard F. Richter, *Eine Abhandlung Job. Kuhnau*, in “Monatshefte für Musik-Geschichte” (1902), 147-150.

⁴² Rimbach. *The “Magnificat” of Johann Kuhnau*, 26.

⁴³ Rimbach. *The “Magnificat” of Johann Kuhnau*, 26-27.

9.
Herr, die Wasserströme erheben sich.
Dn. 4. p. Epiph.

J. N. J. M. Jan. 1734.

Presto.

Violino I.

Violino II.

Viola.

Canto.

Alto.

Tenore.

Basso.

Violone Continuo.

Presto (♩ = 138)
mf

Figure 6. The first 4 measures of Graupner's cantata *Herr, die Wasserströme* GWV 1115/34.

Graupner took the position of harpsichordist at the *Oper-am-Gänsemarkt* in Hamburg in 1707. In the next two years, he composed five operas in the style of the northern German tradition of combining Italian and French opera techniques. The combination of the two traditions is another indication of his development as a musician under the tutelage of Schelle and Kuhnau.⁴⁵ Two years following the appointment at the Hamburg opera house, Graupner took the position of vice-Kapellmeister to Wolfgang Carl Briegel (1626-1712) in Darmstadt. After Briegel's death in 1712, Graupner was appointed as Kapellmeister of Darmstadt.⁴⁶ For the next forty-eight years, Graupner concentrated mainly on the composition of cantatas for the Darmstadt court. While a vast and diverse repertoire can be found under his name, the 1400

⁴⁵ Colin Lawson, J. C. Graupner: *Bach's Rival for the Thomaskantorat*, in "The Musical Times," Vol. 124, No. 1679 (Jan., 1983), 17.

⁴⁶ Lawson, J. C. Graupner: *Bach's Rival for the Thomaskantorat*, 17.

cantatas composed during his time as Kapellemeister at the court of Darmstadt occupy the majority of his opus.⁴⁷ At this same time Telemann was employed at the Frankfurt court, just a few kilometers north of Darmstadt, and the friendship established in Leipzig as students of law at the university resurfaced. Graupner travelled extensively to Frankfurt and helped Telemann with performances there.⁴⁸

In 1722-3, Graupner applied for the position of *Thomaskantorat* in Leipzig, competing for the position with five other candidates. Among them were Telemann and his former student Johann Frederich Fasch (1688-1758). The city council appointed Telemann to the position, which was to regenerate the dated church music.⁴⁹ Following Telemann's withdrawal of his application, Graupner and J. S. Bach were the remaining candidates left to fill the position.

Graupner was invited to direct the Christmas music service in December of 1722. His *Magnificat* was composed specifically for this occasion, possibly the only Latin text-setting of his output. The composition takes shape after the *Thomaskirche* tradition, especially the works of the late Kuhnau, and ends with a massive double-fugue. Along with the *Magnificat*, Graupner presented two cantatas on January 17, 1723, to further support his application process; the two cantatas were *Aus der Tiefe rufen wir*, and *Lobet den Herrn alle Heiden*. These cantatas were scored for a larger number of instruments accompanying the chorale setting note-for-note, without altering the harmonic language. Musical expression was left to the virtuoso elements in the orchestral accompaniment, also found in the freely composed chorus movements of the cantatas. The Graupner's Italian compositional style used in setting the audition cantatas must have impressed the Leipzig town council, as he was offered the position of *Thomaskantorat*. However, the *Landgraf* Ernst Ludwig did not allow Graupner to leave the post at Darmstadt,

⁴⁷ Colin Lawson, *Graupner and the Chalumeau*, in "Early Music", Vol. 11, No. 2 (Apr., 1983), 209.

⁴⁸ Lawson, J. C. *Graupner: Bach's Rival for the Thomaskantorat*, 17.

⁴⁹ Lawson, J.C. *Graupner: Bach's Rival for the Thomaskantorat*, 17.

offering him a pay-raise and thus securing his services as *Kapellmeister*. The Leipzig town council met again on April 22, 1723, and appointed Bach as the *Thomaskirche Kantor*. One of the council remarked, “since the best musicians are not available, we must select a mediocre one,” indicating the lesser reputation of Bach compared to that of Telemann or Graupner. There is still speculation about and debate whether Graupner sent his recommendation of Bach to the town council, describing him as a competent organist and composer of church and instrumental music. It is also uncertain if the two ever met.⁵⁰

Graupner held the post at Darmstadt until his death, and composed cantatas until his eyesight began to deteriorate in 1754. The stylistic characteristics of his later works bear the influence of his direct contemporaries Franz Richter (1709-1789) and Carl Heinrich Graun (1704-1759), moving toward the *gallant* style. There is indication of extensive counterpoint in his cantatas, as seen in Bach’s writings, but the melodic inventiveness and rhythmic elements are the predominant features of his compositional style. The use of wind instruments is particularly interesting, comprising flauto d’amore, oboe d’amore, chalumeau, and clarinet. The riches of orchestral instruments available to him are another testament of the fine reputation he had at the time, attracting no less than four chalumeau players (of various sizes, i.e. bass, tenor, alto, soprano,) together with three trombones, viola d’amore, three oboes, percussion instruments, and trumpets.⁵¹

Graupner was versed in the rich orchestral writing of the Italian and French styles through the teachings of Schelle and Kuhnau. The copying and performing of music by his direct contemporaries such as Telemann, Richter, and Graun developed his understanding of modern compositions. The access to and limitless resources he had at his disposal during the Darmstadt

⁵⁰ Lawson, J.C. *Graupner: Bach’s Rival for the Thomaskantorat*, 18.

⁵¹ Lawson, *Graupner and the Chalumeau*, 208-209.

years enabled him to write over 1400 cantatas. The beautiful calligraphy of the manuscripts and the substantive musical content present in the cantatas, indicate Graupner's commitment to his position at the Darmstadt court. The range and depth of expression position them as his principal triumph, and provide the means through which he developed as a composer.⁵²

⁵² Lawson, *Graupner and the Chalumeau*, 209.

CHAPTER 3

CANTATA GWV 1127/19 OVERVIEW

For the Good Friday service of 1719, Graupner composed the nine - movement cantata GWV 1127/19 *O Welt, sieh hier dein Leben*. It was scored for two violins, viola, continuo, SATB choir, and tenor and bass solo. In keeping with the Lutheran tradition, Graupner used a selection of three different chorales for the *tutti* movements and poetic forms of biblical commentary for the solo movements. The cantata outlines as follows (Schematic 1), forming a palindrome centered on the fifth movement.



Schematic 1. The palindrome formed within the movements of the GWV 1127/19 Cantata

As illustrated in the schematic above, the three choral movements are evenly spaced around solo movements, themselves being palindromic around the central arias. The procedure of building an entire composition as symmetrical as this cantata of Graupner's is not a new idea in the Baroque period. Rather, it was used extensively by composers as a means of unification of the music and text. Bach used extensively this procedure of outlining his choral works. Handel also used it, and later composers such as Haydn and Brahms also made use of the device. The expectations of a structurally balanced composition are therefore met through this procedure.

The tonal structure of the composition is a logical progression derived from the home key of B^b: Movement one is in B^b major, second in F minor, third, fourth and fifth in G minor, sixth in D minor, seventh and eighth in F major, and finally returns to B^b major in the last. The possibility of a greater meaning behind the distribution of the moments and the tonalities between them, remains to be discussed during the individual analysis of the work in this chapter.

Movement I – Coro: *O Welt sieh hier dein Leben*

The opening movement of the GWV 1127/19 cantata is based on the chorale by the same title, and it is scored for two violins, viola, the continuo group, and SATB choir in the key of B^b. The text of this movement is the first stanza of *O Welt sieh hier dein Leben* chorale, written by Paul Gerhardt (1607-1676) and first published in 1647. The tune of the chorale is believed to have been written by Heinrich Isaac (1450-1517) for the secular setting of *Innsbruck, ich muss dich lassen*, and utilizing the poetic form of six lines AABCCB.⁵³ This form is represented by Gerhardt with 6 lines of poetry, each fitting exactly to the previously composed secular tune. The word by word translation of the first stanza used in the cantata is as follows:

O Welt, sieh hier dein Leben
O world, look here your life

Am Stamm des Kreuzes schweben
At the foot of the Cross suspended

Dein Heil sinkt in den Tod!
Thy Salvation descends in the death!

Der große Fürst der Ehren
The great Prince of the honor

Läßt willig sich beschweren
Allows willingly himself weight down

⁵³ Reinhard Strohm and Emma Kempson. "Isaac, Henricus." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed September 20, 2014, <http://www.oxfordmusiconline.com.library.acaweb.org/subscriber/article/grove/music/51790>.

Mit Schlägen, Hohn und großem Spott.
With strike, mockery and great ridicule.

This is a powerful image of the crucifixion, setting the scene for the Good Friday service. One possible interpretation of this striking passage could be applied to the juxtaposition of “life” against “death,” and “honor” against “ridicule.” These words are connected through the intermediary lines with “suspended” and “down” – as if to say that Life was ‘suspended’ in Death, and Honor was brought ‘down’ in ridicule.⁵⁴ While the chorale is set note-against note by Graupner, the harmonies might reflect the struggle of life. Represented here by the B^b major tonality, life descends into death via the implied G minor tonality, and ‘suspended’ through the V/vi tonality. The harmonic progression of the first movement in the key of B^b is therefore, I – V/vi – V – I (Figure 7).

Soprano
Alto
Tenor
Bass

O Welt, sieh hier dein Le - ben am Stamm des Kreu - zes schwe - ben,
O Welt, sieh hier dein Le - ben am Stamm des Kreu - zes schwe - ben,
O Welt, sieh hier dein Le - ben am Stamm des Kreu - zes schwe - ben,
O Welt, sieh hier dein Le - ben am Stamm des Kreu - zes schwe - ben,

S.
A.
T.
B.

dein Heil sinkt in den Tod! Der gro - ße Fürst der Eh - ren läßt wi - llig
dein Heil sinkt in den Tod! Der gro - ße Fürst der Eh - ren läßt wi - llig
dein Heil sinkt in den Tod! Der gro - ße Fürst der Eh - ren läßt wi - llig
dein Heil sinkt in den Tod! Der gro - ße Fürst der Eh - ren läßt wi - llig

Figure 7. SATB measures 1-113 of movement I.

⁵⁴ Paul Althaus, *The Theology of Martin Luther*, (Minneapolis: Fortress Press, 1966), 89.

Figure 7 represents the move from I in B^b, to V/vi – V- I with the G minor never sounded, but implied. The F# in the alto part of measure 2 provides the momentary transition to the G minor tonality, quickly evading it by the end of the same measure. The tempo marking of this movement is *Largo*, and there is no elaborate instrumental introduction. This indicated tempo marking might be misleading however, because the rhythmic content of the introductory instrumental parts point toward a French overture-like pacing. The dotted quarter note (the dot is treated as a rest here) followed by the eighth-note motif in the first violins, is very much in the style of the French overture (Figure 8.)



Figure 8. The first four measures of Graupner's GWV 1127/19.

The first violin opens with a French overture-like rhythm pattern visible throughout the entirety of this first movement. The continuous use of this rhythmic shape is indicative of a *Largo* tempo within the context of a larger two beats per measure. This argument is further discussed in the extensive debate on the *Grave* tempo indication in Handel's *Messiah* opening instrumental sinfonia. Handel provides the exact rhythmic pattern as Graupner does in his cantata (Figure 9).

1-1 SINFONIA



Figure 9. The first four measures of the first violin part of G. F. Handel's *Messiah*.

The dotted quarter followed by the eighth-note rhythmic pattern in the Figure 9 is indicative of the French overture style. The notation of such rhythms, and the slow-moving pace of the chorale melody tend to argue for a broader two beats per measure feel of the tempo. One possibility of achieving this would be using a comfortable 60 beats per minute to the half-note, giving the opening movement momentum. Consequently the choral tune is shaped through a broader *tacht*. The instrumental accompaniment of the opening chorale continues in the same rhythmic pattern for the remainder of the movement, providing a continuous dialogue with the homophonic texture of the chorale tune in the SATB voices.

Movement II – Tenor *accompagnato*: *Ach welche Finsternis*

The first Tenor *accompagnato* is set in the key of F minor. The string instruments punctuate the strong beats (one and three) of the measures for the entirety of the movement. Johann Conrad Lichtenberg (1689-1751), the composer of the freely-composed material in this cantata, was Graupner's librettist brother-in-law with whom he collaborated on cantatas in Darmstadt after 1711.⁵⁵ The text, set here as tenor *accompagnato*, tells the story of Judas' betrayal of Christ, describing the payment he received from the high priests as their evil plot. The poetry focuses on the innocence of Christ, not seen through the people's blinded eyes. The implications are that neither Judas nor the high priests understood that the decision condemning

⁵⁵ Andrew D. McCredie. "Graupner, Christoph." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed August 21, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11654>.

their Creator to death was the fall of creation. The tragedy that was about to happen is reflected in elements of nature, such as the sun not shining, the rocks breaking, and the earth shaking. Nature itself revolted against the decision of humans to sentence their Creator to death.⁵⁶

The harmonic landscape of this *accompagnato* is in the style of the Baroque, with abrupt shifts in harmonies, and cadences in tonalities not necessarily related to the home key of F minor. The first transition is the inclusion of the flat vi chord as a cadence on the word ‘*Finsterniss*,’ or ‘darkness,’ in measure two. This move through the vi chord to the dominant, while the tenor sings a minor sixth interval on the word “böser,” is likely a representation of the fall of man. (Figure 10) The extensive use of this particular minor sixth interval in the tenor part creates a strong argument that Graupner is aurally displaying the great distance formed between the fall of the creation and its Creator.

The image shows a musical score for measures 1-3 of mvmt. II. It includes staves for Violin I, Violin II, Viola, and Tenor Solo. The Tenor Solo part is highlighted with a green background. The lyrics are: Ach! wel-che Fin - ster-niß En - trich - tet bö - ser Men-schen. The Tenor Solo part shows a minor sixth interval on the word 'böser'.

Figure 10. Measures 1-3 of mvmt. II.

The same interval can be observed in the tenor part in measures four, seven, nine, and ten on the words ‘murder,’ ‘detests,’ ‘darkness,’ and ‘not understanding,’ respectively. These key words describing the separation of man from God are set on a minor sixth interval, while the final statement of the “Creator”, or “*Scöpfer*”, is set to the interval of a major sixth (Figure 11).

⁵⁶ Paul Althaus, *The Theology of Martin Luther*, 75.

Baroque composers used this common approach to depict the fallen and holy worlds with minor and major intervals and sonorities.



Figure 11. Measures 13-15 in mvmt. II

The tenor solo sings the final interval of a major sixth on the word “Creator” in measure 14. This change in mode from minor to major could be viewed as an enhancement of the holiness of God.

Movement III – Tenor aria: *Ach brecht ihr harte Felsenherzen*

The third movement expounds on the sacrificial atonement of Christ. The singer takes on the persona of the Lutheran congregation commenting on the disgrace the Son of Man had to suffer for the creation to be restored to its original status as children of God. The text is divided into three major sections: (i) the hope of softening the hard hearts of those who made Christ suffer, (ii) the shame endured by those who had a part in Christ’s crucifixion, and (iii) the mourning of those who understood the sacrifice made through the bitter death of Christ. The poetic text is further connected through Graupner’s use of *Da capo* setting of the aria. While the cry for a soft heart is contained in the A and A’ section of the aria, the shame of those putting Christ to death and the mourning of those who understand the sacrifice are connected in the B section. These contrasting ideas in the B section – that of a saint against that of sinner – are not unusual in the Lutheran tradition. The simultaneity of sinner-saint within the same human being

is a concept explained in the Lutheran Confessions: *Simul iustus et peccator*, that is both sinner and saint.⁵⁷

As a Lutheran priest, Lichtenberg understood this theological concept when writing the text for this cantata. The key words emphasized by the musical setting of Graupner are therefore ‘break’ (their hearts), ‘place Jesus’ (in the grave), ‘lament,’ and ‘mourn.’ One possible interpretation assigned to the soloist in this movement is the plea with sinners to soften their hearts and mourn their departure from Christ.

The ‘sinner-saint’ dualism may be interpreted musically as well. The instrumental accompaniment, set in a $\frac{3}{4}$ time signature, plays three short eighth-notes per measure throughout the entire movement. The broken arpeggiation of the string section against the smooth, legato line of the soloist might be an indication of Graupner’s awareness of the Lutheran concept of two different ideals within one entity (Figure 12.). This is the only time Graupner makes use of the short, broken arpeggiato figure which better sustains the idea of dualism through music. The eighth - note motive, illustrated in Figure 12, and present in the string section, is placed against the repetition of the word “break” in the tenor solo, creating a sense of different worlds.



Figure 12. Measures 10-14 of mvmt. III.

⁵⁷ Althaus, *The Theology of Martin Luther*, 105.

Another pictorial device used by Graupner in this movement is the setting of the German word *bejammern* or ‘lament’ on a melisma of intervals containing augmented seconds and jumps of minor sixths connected through a descending minor third interval (Figure 13). The pain-charged interval of an augmented second, combined with the descending minor third, reflects this anguish.



Figure13. Measure 46-50 in the tenor solo of mvmt. III.

Movement IV – Bass *accompagnato*: *Mein Jesus stirbt*

The bass *accompagnato* is a slow lament on Lichtenberg’s text reflecting upon the death of Christ, describing the crucifixion and the lowering of Christ’s body into the grave. The bass soloist sings of the bitterness of the night once the eyes of Christ have been closed. The light of the sun became incapable of breaking through the dense darkness. The string accompaniment is mostly static, with long tied notes unfolding the same slow harmonic landscape heard in the second movement of the cantata. The stillness of the dark night is achieved through the slow moving harmonies. Cadences are rare between the singer’s phrases, and there is no modulation to another key from the original G minor (Figure 14.). The harmonic progression of the movement is a simple i- VI – V – I in the context of the G minor tonality, spanning over eighteen measures of music. This progression provides the needed harmonic connection to the next movement.

Figure 14. Measures 1-3 of mvmt. IV.

The above figure illustrates the slow-moving notes in the strings against the active bass solo line underneath them.

Movement V – Coro: *O Traurigkeit o Herzeleid*

The fifth movement is a *tutti* setting of the first stanza of chorale *O Traurigkeit o Herzeleid*, published in 1628 by Johann Rist (1607-1667). Comprised of five lines in the poetic form of AABBC, this through-composed setting of the chorale tune is organized in a meter of 3/2. Graupner preserved the chorale's initial homophonic distribution of notes, with no counterpoint or imitation present in the vocal parts. Each syllable of the text is given the duration of a full dotted whole-note. (Figure 15.) There is no repetition of text, or individual words - just one continuous presentation.

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: O Trau - - rig - - -. The Soprano and Alto parts have a whole note in the first measure, a half note in the second, and a half note in the third. The Tenor and Bass parts have a whole note in the first measure, a half note in the second, and a half note in the third. The lyrics are: O Trau - - rig - - -.

Figure 15. The first four SATB measures, mvt. V.

The word by word translations of the chorale stanza used by Graupner is as follows:

O Traurigkeit,
O sadness,

O Herzeleid!
O heartache!

Ist das nicht zu beklagen?
Is this not to mourn?

Gott des Vaters enig Kind
God the Father agreed His child

Wird ins Grab getragen.
Shall in the grave be carried.

This movement is placed at the midpoint of the cantata, between the tenor's lament of movement III, and the heartbreaking accompagnato bass recitative to follow. At the central point of Graupner's setting, this narration describes the placement of Christ's body into the tomb. As

per the Good Friday Lutheran service tradition, there is no mention of the resurrection to come, only the suffering and death of Christ.⁵⁸ The previous three movements of this cantata dealt with the suffering and the act of crucifixion, while the next three movements deal with the rest and reflection embraced within the Lutheran Good Friday tradition.⁵⁹

The dark sonorities are appropriate for a depiction of the burial. On the words ‘sadness’ and ‘heartache’ the diminished seventh chord of D major (the V chord in the context of G minor) is sounded for the first time in measure three, resolving to an A major chord (the V of V in the context of G minor (see Figure 10). Sounded for the second time in measure seven, this time it is resolved to the expected D major chord (Figure 16). The diminished chord on the word ‘heartache’ in measure seven illustrated in Figure 16, is resolved to the D major in measure eight.

The shift in harmony at measure ten directs toward a cadence in B^b major, the relative key of G minor. The succeeding phrase of the text, ‘Is this not to mourn?’ operates as the connector between the first half of the tune and the last half. This major key shifts the listener’s attention from heartache and sadness toward God’s allowance of his only Son to be buried for mankind. The Son is taken down to the grave on the final G major cadence in measure thirty-one of the movement, as if the expectation of things to come is already met (Figure 17).

⁵⁸ Althaus, *The Theology of Martin Luther*, 45.

⁵⁹ Althaus, *The Theology of Martin Luther*, 45.

Figure 16 shows the SATB parts for measures 7-9 of movement V. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are "ze - - - leid!" and "Ist". The Soprano part begins with a whole note on G4, followed by a half note on A4, and a whole note on Bb4. The Alto part begins with a whole note on F#4, followed by a half note on G4, and a whole note on A4. The Tenor part begins with a whole note on E4, followed by a half note on F4, and a whole note on G4. The Bass part begins with a whole note on C3, followed by a half note on D3, and a whole note on E3. The lyrics "ze - - - leid!" are aligned with the first three measures, and "Ist" is aligned with the fourth measure.

Figure 16. SATB parts in measures 7-9 of mvmt. V.

Figure 17 shows measures 29-32 of movement V. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are "tra - - - gen.". The Soprano part begins with a whole note on G4, followed by a half note on A4, and a whole note on Bb4. The Alto part begins with a whole note on F#4, followed by a half note on G4, and a whole note on A4. The Tenor part begins with a whole note on E4, followed by a half note on F4, and a whole note on G4. The Bass part begins with a whole note on C3, followed by a half note on D3, and a whole note on E3. The lyrics "tra - - - gen." are aligned with the first three measures, and "gen." is aligned with the fourth measure. The score includes a repeat sign at the end of measure 32.

Figure 17. Measures 29-32 in mvmt. V.

The slow-moving harmonic language of this movement is supported by the syncopation of the violin I and II parts, at unison. The viola and continuo parts double the tenor and bass voices respectively. The strong accent created by the syncopation on each of the three beats of the measure provides the forward movement of the otherwise slow-moving phrases. Unlike his contemporaries, Graupner made use of the instrumental accompaniment to create diversity and tension-release moments, instead of counterpoint-constructed phrases. His control of the melody is best represented in this movement of the cantata, with the violins moving down the scale chromatically and in a syncopated manner, against the static setting of the chorale tune (Figure 18). The two differently conceived parts propel the chorale melody with intention, and successfully create the necessary tension.

The image displays a musical score for measures 13-16 of the Violin I and II parts of mvmt. V. The score is written for two staves, Violin I and Violin II, both in treble clef. The key signature is one flat (B-flat). The tempo is marked 'Allegro'. The score shows a chromatic descending scale in a syncopated manner. Below the violin parts are four staves for the vocal parts (Soprano, Alto, Tenor, Bass), each with the lyrics 'la - - - gen? Gott'. The vocal parts are static, holding the same notes throughout the measures.

Figure 18. Measures 13-16 of the Violin I and II parts of mvmt. V.

The chromatic line is accentuated further through the constant syncopation of each beat of the measure against the slow moving voice parts. It is a representation of the descent of Christ's body into the grave.

Movement VI – Bass recitative: *Erlaub erblasster Lippen Paar*

The recitative continues the story as the body of Christ is lowered into the grave. Musically, this short secco recitative is offering the needed transition in harmony from the G major tonality of the chorale movement, to the dominant C major of the bass arioso of the next movement.

Movement VII – Bass arioso: *So raste denn in diesem Grabe*

The final solo movement of the cantata is scored as an arioso with violin obbligato accompaniment. The text might indicate further reflections of Lichtenberg's Lutheran beliefs stated in the previous chorale. Affirming the hope of eternal rest under the careful watch of his Redeemer, Lichtenberg looks toward the end of his life with joy. The idea of the saved soul's eternal rest stands at the center of the Lutheran belief system, and is well represented in the text used by the librettist. (See Appendix 1 for a translation of this movement.) The repeated text as set to music by Graupner, is '*susser Ruhe*' ('sweet rest'), and '*Des Todes Nacht Muss Jesu dich erwünscht vergnügen*' ("in the night of death must Jesus welcome you with pleasure"). Christ, the older brother, the first fruit of a new life, will welcome the believer as a single holy one, in the afterlife.⁶⁰

This arioso is the only movement utilizing a longer instrumental introduction through the violin's obbligato part. The voicing of the violin part is extremely low, and it is set as the most extensive contrapuntal melody of the cantata (Figure 19). The final sacrifice made for rebirthing

⁶⁰ Althaus, *The Theology of Martin Luther*, 54.

the once fallen creation is a powerful Lutheran idea used repeatedly during the Good Friday service.⁶¹



Figure 19. Measures 1-6 of mvmt. VII.

The violin obligato part, showed in the figure above, appears in the low register of the instrument presented in counterpoint with the soloist's melody. The introduction of extensive counterpoint this late in the work stands in observing Lichtenberg's text-setting theology of acceptance of the final sacrifice.⁶² The soloist sings the gracious minuet melody anticipating the '*susser Ruhe*' ('the sweet rest'). This acceptance occurs only in the final two measures of the arioso when both the violin part and the bass solo appear note-against note (Figure 20).



Figure 20. Mm 69-72 of mvmt. VII.

⁶¹ Althaus, *The Theology of Martin Luther*, 202.

⁶² Althaus, *The Theology of Martin Luther*, 203.

The violin and the bass solo have written note-against-note for the first time in the movement, as seen in Figure 20. A representation of unity in an everlasting resting place is thus achieved.

Movement VIII – Bass recitative: *Der Vorteil ist nicht auszudenken*

The shortest of the recitatives, this eight-measure movement provides the textual and harmonic transition into the final chorale. The librettist's text summarizes the entire story of Christ's suffering, and the acceptance with a thankful heart. The poetry reflects the Lutheran idea of man's joy in his reconciliation with Christ.⁶³ As Lichenberg poetically expressed, only at this point in the story can the song of a thankful human heart be graciously accepted in eternity. (See Appendix 1 for a translation.) Graupner's use of linear speech-like patterns of music, with no intricate passages or intervals, help paint the image of the grateful heart. The harmonic progression also supports this argument through its slow-moving pace. The recitative transfers the D minor tonality toward a plagal cadence in B^b major, the key of the final movement.

Movement IX – Coro: *Nun ich danke dir von Herzen*

The final movement of the cantata is based on the chorale *Jesus meines Lebens Leben* by Ernst C. Homburg (1605-1681), published in 1659. The eighth stanza of the chorale is used by Graupner to end this composition, scoring it for the full ensemble. A two-measure instrumental introduction is used to establish the tonality of B^b major. The poetic form of the text is ABAB AABB, thus giving the chorale the two distinct sections (i.e. Stollen-Stollen, Abgesang). The first section of the chorale is divided into a symmetrical ten-measure phrase and is repeated, repetition necessary to support the textual ABAB form. The second section of the chorale is through-composed over twenty measures, reinforcing the textual AABB form. The harmonies

⁶³ Althaus, *The Theology of Martin Luther*, 201.

utilized throughout the final movement are diatonic, never modulating outside of the B^b major tonal center. The instrumental accompaniment introduces a playful ostinato counter-melody.

The text of the eighth stanza used in this cantata is a continuation of the scene set in the previous movement:

Nun, ich danke dir von Herzen,
Therefore, I thank you from my heart,

Jesu, für gesamte Not:
Jesus, for all the trouble:

Für die Wunden, für die Schmerzen,
For wounds, for pain,

Für den herben, bittern Tod,
The harsh, bitter death,

Für dein Zittern, für dein Zagen,
For your trembling, for your hesitation,

Für dein tausendfaches Plagen,
For your thousand times plagues,

Für dein' Angst und tiefe Pein
For your fear and deep pain

Will ich ewig dankbar sein
I will be eternally grateful

The text of the final chorus contains a precise list of elements present at the center of the Lutheran faith. According to theologian Paul Althaus, the core beliefs of the faith include the following elements: (i) Christ's hesitation and fear of the things to come in the garden of Gethsemane manifested through the sweating of blood, (ii) the pain caused by the enormous sinfulness of mankind, (iii) the pain and wounds afflicted on Christ by the Roman soldiers, and (iv) the terrible death on the cross.⁶⁴ The same elements are present in this eight-line stanza

⁶⁴ Althaus, *The Theology of Martin Luther*, 53.

specifically chosen by Graupner to close this particular Good Friday cantata. They point to the composer's deep understanding and appreciation of the Lutheran faith.

Graupner employed straightforward, harmonic language in the closing movement. A basic harmonization of the chorale tune, the basic progression I – ii⁶-IV-V-I in the key of B^b major, prevails through the entire movement. Based on the harmonies used, one interpretation indicates that the text of the chorale might not be one of sorrow and agony, but of thanksgiving. The words 'wounds,' 'pain,' 'death,' present in the chorale's text, are not set to suspensions or chromatic passages as in previous movements, but rather to diatonic harmonies (Figure 21).

The image shows a musical score for measures 23-29 of movement IX. It consists of five staves. The top two staves are for instrumental parts (likely strings or woodwinds), and the bottom three staves are for vocal parts (Soprano, Alto, and Tenor/Bass). The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are in German: "Für dein Angst und tie - fe Pein Will ich e - wig". The music is a simple, diatonic setting of the chorale tune, with the vocal parts moving in parallel motion and the instrumental parts providing harmonic support.

Figure. 21. Measures. 23-29 of mvmt. IX.

The figure above presents the harmonic progression of the text "For your fear and deep pain" in the context of B^b as: vi-ii-I-V/IV-IV.

Graupner made use of a four-measure long *ritornello* in the first and second violin parts containing a dotted eighth – sixteenth note motive. This device helps the chorale melody move forward (Figure 22). The four-measure dotted rhythmic refrain of the violins (Figure 22) against the more static chorale melody creates the needed motion. The movement ends with an instrumental extension of eight measures. Comprising the same dotted-rhythm ostinato present throughout the movement, its harmonic progression of I – ii – V⁷ – I indicates a coda.



Figure 22. Measures 1-5 of mvmt. IX.

Written for the 1719 service at the Darmstadt *Kapelle*, Graupner's Good Friday Cantata *O Welt, sie hier dein Leben* GWV 1127/19 serves as an excellent example of his middle period of composing. The elements unifying this composition are his undeniable understanding of melody in the instrumental forces, and the freely composed arias within this setting. French and Italian influences learned from Schelle and Kuhnau are visible from the first measure of this cantata through the last. By using French overture-like rhythms in the instrumental accompaniment of the first movement, and integrating operatic elements of da capo aria in the tenor solo, Graupner demonstrates creativity worthy of admiration. The bass arioso movement provides a glimpse into his command of well-written counterpoint, perfected through the

keyboard improvisation skill required as a court organist.⁶⁵ The compositional techniques used in composing this cantata suggest a composer aware of his creative artistry control.

⁶⁵ Lawson, J. C. *Graupner: Bach's Rival for the Thomaskantorat*, 17.

CHAPTER 4 PERFORMANCE CONSIDERATIONS

A study of performance considerations is necessary to achieve an historically informed performance. Christoph Graupner's music can therefore be exposed to the same standard of informed Baroque performance practice. While the suggested practical performance considerations presented in this document are based on Quantz's treatise of 1752, this is not an exhaustive and complete list. Views on the documentation available may differ from person to person.

The first movement is scored for two violins, viola, SATB choir, and the continuo group. Lawson's *Graupner and the Chalumeau* article, published in *Early Music* in 1983, provided a probable insight into the number of musicians available to Graupner at the time of this cantata's composition.⁶⁶ Listing the instruments employed at the Darmstadt court, Lawson indicated the presence of woodwind players as unlikely, therefore, there is little possibility of the continuo group including a bassoon at the premiere of this cantata. Based on the manuscript parts from which the modern edition has been made, there are two *violone* parts specifically marked as such, and a separate *continuo* part created for the keyboard player. This suggests that the appropriate continuo group for this particular cantata could be comprised of one cello and one double bass, together with a portative organ. Concerning the upper strings, there are two copies of the violin I part, one copy of the violin II part, and one copy of the viola part. Given the two copies of the first violin part, one is inclined to utilize three first violins, primarily for intonation purposes, against one second violin, and one viola.

Extant manuscripts of the voice parts include two copies of the soprano part, two copies of the alto part, one copy for the tenor, and two copies for the bass. The assumption of one to a

⁶⁶ Colin Lawson, *Graupner and the Chalumeau*, 209.

part in the chorus cannot be applied here because of the multiple copies of the same voice-part. An average of two singers per part is a correct estimation of the choral forces used for this composition in 1719. Therefore, a potentially appropriate complete ensemble for this work might include 3 Violin I, 1 Violin 2, 1 Viola, 1 Cello, 1 Bass, Organ, 4 Sopranos, 4 Altos, 2 Tenors, and 4 Basses. An ensemble of this size should be able to produce the desired balance between voices.

The tempo indication of the first movement is *Largo* and it is only printed on the first violin's part copy. The previous chapter's discussion of the dotted quarter eighth-note motif present in this movement suggests a French Overture-like feel. Considering the smallest size-note values, a metronome marking of half note equals 60-72 bpm should move the chorale melody at the adequate speed. Since the harmonic language in the chorale moves in half-note groupings, a broad two gesture would work well for the conductor. The manuscript does not include a tempo suggestion for the two remaining chorale movements. The right proportion could be taken from the smallest note values present in the instrumental accompaniment. This observation proposes the tempo of movement III to be half-note = approx. 90 bpm; the choir might have difficulties sustaining the line of the chorale if a slower tempo is attempted.

The final chorale of movement IX is a dance, a minuet, therefore a quarter - note = 108-116 would likely provide the desirable lilt of the dance. Movements III and VII are at the discretion of the soloists, but a suggestion might be made based on the text of the arias and the instrumentation used. The tenor solo aria in movement III is a *Da Capo* aria in the style of the opera, and the text suggests a sorrowful and dark affect. This should be considered with the constant eighth-note pulse found in the violin parts. For that figuration to not become static, a suggested quarter - note = 100-114 should work well. In the case of the bass aria in movement

VII, the minuet feel should be applied. A suggestion of having the first note of the measures leaned on, followed by two less marked beats, would provide the necessary lilt. The tempo indication for this movement could be quarter-note = 96-102.

Quantz summarized the appoggiaturas in this composition when he wrote: “they [appoggiaturas] receive their value from the notes before which they stand.”⁶⁷ In this case, measure four of the first violin contains (Figure 23) an appoggiatura note in front of a dotted eighth-note.

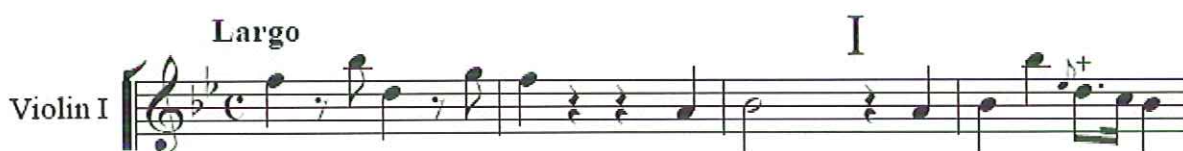


Figure 23. Measures 1-4 of mvmt. I, first violin part.

Measure four indicates an appoggiatura on beat three before the dotted eighth-note, Quantz suggested the following solution for the duration of the appoggiatura: “If the note to be ornamented by the appoggiatura is dotted, it is divisible into three parts. The appoggiatura receives two of these parts, but the note itself only one part, that is, the value of the dot.”⁶⁸

Quantz’s quotation on performing the appoggiatura results in the practical execution of the notation as illustrated in Figure 24.

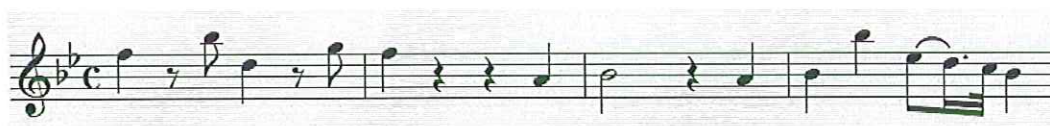


Figure 24. The suggested execution of the appoggiatura

⁶⁷ Johann Joachim Quantz, *On playing the flute*, trans. E. R. Reilly (New York: Schirmer, 1966), 91.

⁶⁸ Quantz, *On Playing the Flute*, 95.

Quantz further suggested that there must be a separation between the appoggiatura and the note that precedes it, so that the appoggiatura may be heard distinctly.⁶⁹ These recommendations should be practiced in the subsequent movements of the cantata as well.

If performed as indicated by Quantz in his treatise, the trills notated in the score would offer *great brilliance to [the] performance*.⁷⁰ The execution of the trills (marked with a “+” by Graupner in his score) includes the appoggiatura located in front of the note, ending with two small-value notes added at the same speed.⁷¹ This means the appoggiatura is already part of the trill, the addition of a small two-note turn at the end signalling the main difference, as showed in Figure 25.



This termination is sometimes written out with separate notes



Figure 25. Realizing the trill preceded by the appoggiatura.⁷²

During the accompagnato recitative movements of the cantata (movements II and IV), a speech-like tempo should be applied to accomplish the natural inflection of the text. When approaching cadences, a significant relaxation of tempo should not be observed. The instrumental sounding of the cadences should occur after the singer finishes his phrase. In placing the continuo cadence on top of the singer's cadence, the short-hand notation used by

⁶⁹ Quantz, *On Playing the Flute*, 73.

⁷⁰ Quantz, *On Playing the Flute*, 91.

⁷¹ Quantz, *On Playing the Flute*, 91.

⁷² Quantz, *On Playing the Flute*, 133.

Graupner is purely a recording technique in the production of the manuscript; the only suggested exception to this is found in the second movement (Figure 26).

The musical score consists of five staves. The top three staves are for instruments: Violin I, Violin II, and Cello/Double Bass. The bottom two staves are for a vocal line. The key signature has one flat (B-flat). The vocal line includes the lyrics: "Sin-nen Daß sie ihr Mord Be - gin - nen An Chris - ti Un-schuld nicht er sehn." The instrumental parts show a cadence in measure six, with a specific notation on the third beat.

Figure 26. Measures 4-6 in mvmt. II.

The instrumental cadence in measure six as illustrated in the above figure should be realized on the third beat, as notated. The text at measures four to six states, “That their murder start, In Christ’s innocence not see it.” The harmony ‘murders’ the vocal line unexpectedly in this example. A harmonic clash is produced by the sung F with the E natural in the first violin part.

These practical suggestions are to be considered to obtain an historically informed performance of the cantata. Given Graupner’s detailed notation in his manuscript scores and parts, the performance advice should be followed according to the practice of the time. Considering the close proximity of Quantz’s publication of his treatises in 1752, the practical option presented in this chapter can be of help in producing a stylistically informed performance.

The making of the Modern Edition Score of GWV 1127/19 *O welt sieh hier dein Leben*

There are many challenges to making a critical edition score out of a manuscript and the making of the modern edition score necessitates a brief explanation. One must understand the composer's short-hand notations, the handwriting used for the text, and the notational conventions of the period of time the manuscript was produced. Regarding Graupner's GWV 1127/19, the Library of Darmstadt University provided an on-line catalog of high-resolution copies of the manuscripts.

Graupner produced individual instruments and voice parts out of the full score manuscript. I compared the full manuscript score against the individual existent parts to ensure that the final modern edition included the most accurate rendition of the music. Marking of natural symbols and sharp symbols proved to be challenging. For example, music notation conventions of the sixteenth century used a sharp symbol to indicate a raising of the pitch by one half-step, and also used a sharp to indicate a natural symbol. The notated figured bass found in the *continuo* part helped to determine the correct harmonies. Graupner made use of beautiful calligraphy when notating individual notes and the accidentals present in the full score and parts, however the handwriting was not easy to decipher. With the help of Dr. Bernhard Schmitt of the State and University Library, Darmstadt, I arrived at the correct understanding of the text (Figure 27). The text of the cantata was published in Darmstadt by Lichtenberg in 1719, using the German Breikoft font (Figure 28). Dr. Schmitt and I collaborated on transcribing the Breikoft printed text into Times New Roman font, and constructed an updated grammatical and modern German spelling text. Under the detailed supervision of Dr. Schmitt, the final version of the text presented in this edition correctly represents the original manuscript. Based on the known chorales used in this composition, and the librettist's published text, and the vocal manuscript

scores, I decided on the most appropriate text underlay. The syllables were carefully aligned against the stressed-unstressed parts of the music measures such that an aurally correct presentation of the text is preserved. This detailed work was applied throughout the entire manuscript, with the end result being the modern edition presented in this paper.



Figure 27. The first page of Graupner's GWV 1127/19.



Figure 28. Pages 56-57 of Lichtenber's published text of the GWV 1127/19 Cantata

I. O Welt sieh hier dein Leben GWV 1127/19

Johann Conrad Lichtenberg (1689-1751)
Text Transcription: Dr. Bernhard Schmitt

Christoph Graupner (1683-1760)
ed. Marius Bahnean (2014)

Largo

Violin I
Violin II
Viola
Soprano
Alto
Tenor
Bass
B.C.

O Welt, sieh hier dein Le - ben am Stamm des Kreu - zes

O Welt, sieh hier dein Le - ben am Stamm des Kreu - zes

O Welt, sieh hier dein Le - ben am Stamm des Kreu - zes

O Welt, sieh hier dein Le - ben am Stamm des Kreu - zes

5 3 6 4 6 7 7 6

Vln. I
Vln. II
Vla.
S.
A.
T.
B.
B.C.

schwe - ben, dein Heil sinkt in den Tod! Der gro - ße Fürst der

schwe - ben, dein Heil sinkt in den Tod! Der gro - ße Fürst der

schwe - ben, dein Heil sinkt in den Tod! Der gro - ße Fürst der

schwe - ben, dein Heil sinkt in den Tod! Der gro - ße Fürst der

6

11

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

B.C.

Eh - ren läßt wi - llig sich besch - we - ren mit

Eh - ren läßt wi - llig sich besch - we - ren mit

Eh - ren läßt wi - llig sich besch - we - ren mit

Eh - ren läßt wi - llig sich besch - we - ren mit

7 7 6 5 4

15

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

B.C.

Schlä-gen, Hohn und gro-ßem Spott.

Schlä-gen, Hohn und gro-ßem Spott.

Schlä-gen, Hohn und gro-ßem Spott.

Schlä-gen, Hohn und gro-ßem Spott.

6 6 6 5 4 3

II. Tenor Accomp.
Ach! welche Finsternis

Violin I

Violin II

Viola

Tenor Solo

B.C.

Ach! wel-che Fin - ster-nis En-trich-tet bö-ser Men-schen

$\flat 3$ 6 6 #

4

Sin-nen Dass sie ihr Mord-be - gi-nnen an Chris-ti Un-schuld nicht er-seh'n.

6 6 6 6 # #

7

Die Kre-a-tur ver-absch-eut dies, drum will sie sich inschwar-ze Trau-er klei-den

6 6 # #

10

Könnt ihr's Ve-rruch - te, nichts ver-steh'n? Die Er - de bebt, der

6 b

12

8 Fel - sen Här - te bricht, Der Son - nen Strah - len leucht - en nicht. Das

6 6

14

8 macht: Ihr Schöp - fer muss den Tod er - lei - den.

6 4 2 # #

III. Tenor Aria
Ach brecht ihr harte Felsenherzen

Violin I

Violin II

Viola

Tenor Solo

B.C

8

Ach! Brecht, ihr har - te[n]

6 # 6 6 # 6 #

5

8

3 3

Fel - sen — Herz - en, brecht brecht da Je - sus

6 #

9

Herz und Au - ge bricht. Brecht. Hertz und Au - ge

6 # #

13

bricht. Ach! brecht ihr har-ten[n]Fel - sen

b 6 6 ö # 6 b

17

Her-zen, da Je-sus Herz und Aug - ge__ bricht. Da Je - sus Herz und Au - ge

6 # 6 6 5 6 6 6 6 6

4 4 2

21

bricht. Ver-sto - ckte Siin - der!_

6 6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2

26

— Eu - re Schan - de Eu - re Schan de — legt. Je - sum legt

6 # 6 # 6 6 6

31

Je - sum in des Tod - es Ban - de. Wie Wie

6 6 6 # 6 6 6 # 6 6 6

4 2 4 2 4 2 4 2 4 2 4 2

36

wollt ihr un-emp-find-lich sein? wie wie

6 b 6 6 6

4⁺
2

40

wollt ihr un-emp-find lich_sein? Die her - be[n]

6 6 6 # 6 6

44

Tod - es - schmer - zen be - ja - mmern be - ja - mmern be -

7^b 6 6 6 6

48

ja - mmern So - nne, Erd und Stein Und ihr und

6 6 5 # 6 6 #

53

8 *ihr trau - ert nicht! ich! und ihr trau - ert*

6 7 6 # # 6 6 # 7 6

57

8 *nicht! Und ihr trau - ert nicht!*

6 6 # 6 # 6 6 7

D.C.

IV. Bass Accomp.
Mein Jesu stirbt!

Violin I

Violin II

Viola

Bass Solo

B.C

Mein Je - sus stirbt! O gro-ße Not, o Schwerdt das

6 b 6

3

durch die See - le drin - get! Mein weh - mut vo - lles Herz zer -

6

5

sprin-get, ob mei-nes Freun-des her-bem Tod. Ach! Bre-chet nur, ihr ü-ber-trän-te[n]

6 6 # 6

8

Au-gen, denn Je - sus Au-gen sind er-starrt. Wo - zu soll mir das Le - ben

6

11

tau - gen, Da sein-nes Lich-tes Ge - gen - wart sich mir ach,

6 8

13

her - ber Schmerz! ent - zeucht. Denn weil die Leb - ens - son - ne

6

15

Measures 15 and 16 of the vocal and piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment consists of three staves (treble, middle, and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line starts with a whole rest in measure 15, followed by a half note G2 in measure 16. The piano accompaniment has whole rests in measures 15 and 16.

Vocal line for measures 15 and 16. The key signature has two flats (B-flat and E-flat). The lyrics are: *weicht so hab ich ei - ne Trau - er - nacht, die mi - ne Kräf - te*. The melody starts with a whole rest in measure 15, followed by a half note G2 in measure 16.

6

17

Measures 17 and 18 of the vocal and piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment consists of three staves (treble, middle, and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line starts with a whole rest in measure 17, followed by a half note G2 in measure 18. The piano accompaniment has whole rests in measures 17 and 18.

Vocal line for measures 17 and 18. The key signature has two flats (B-flat and E-flat). The lyrics are: *matt, mein Herz er - ster - bend macht.* The melody starts with a whole rest in measure 17, followed by a half note G2 in measure 18.

6
4
2

V. Coro
O Traurigkeit, o Herzeleid!

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Violoncello

O Traurigkeit, o Herzeleid!

The musical score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and instrumental ensemble (Violin I, Violin II, Viola, Violoncello). The key signature is B-flat major (two flats) and the time signature is 3/2. The vocal parts enter on the second measure with the lyrics "O Traurigkeit, o Herzeleid!". The instrumental parts provide harmonic support, with the strings playing a steady eighth-note pattern in the first measure and a half-note pattern in the second measure.

3

Piano accompaniment for three staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes in the upper staves and whole notes in the lower staff.

Vocal line 1 in treble clef, key signature of two flats. The melody consists of whole notes. The lyrics are "rig - - - keit, O".

Vocal line 2 in treble clef, key signature of two flats. The melody consists of whole notes. The lyrics are "rig - - - keit, O".

Vocal line 3 in treble clef, key signature of two flats. The melody consists of whole notes. The lyrics are "rig - - - keit, O".

Vocal line 4 in bass clef, key signature of two flats. The melody consists of whole notes. The lyrics are "rig - - - keit, O".

Vocal line 5 in bass clef, key signature of two flats. The melody consists of whole notes.

ø

6

5

#

6

Her - - ze - - - leid!

Her - - ze - - - leid!

8

Her - - ze - - - leid!

Her - - ze - - - leid!

♭

♯

9

Ist das nicht

Ist das nicht

Ist das nicht

Ist das nicht

Ist das nicht

6

6

12

Piano accompaniment for measures 12-14. The right hand plays eighth-note patterns, and the left hand plays whole notes.

Soprano vocal line in measure 12.

zu bek - - - la - -

Alto vocal line in measure 12.

zu bek - - - la - -

Tenor vocal line in measure 12.

zu bek - - - la - -

Bass vocal line in measure 12.

zu bek - - - la - -

Piano accompaniment for measures 13-14.

6 5 3

15

gen? Gott

gen? Gott

gen? Gott

gen? Gott

6

18

Measures 18-20 of a musical score. The first two staves (treble clef) contain a melody of eighth notes with slurs. The third staff (bass clef) contains a single half note in each measure.

Measure 18 of a vocal line (treble clef). The note is a half note. The lyrics are "des", "Va", and "ters" with hyphens indicating the syllables span across the measures.

Measure 19 of a vocal line (treble clef). The note is a half note. The lyrics are "des", "Va", and "ters" with hyphens indicating the syllables span across the measures.

Measure 20 of a vocal line (treble clef). The note is a half note. The lyrics are "des", "Va", and "ters" with hyphens indicating the syllables span across the measures.

Measure 18 of a vocal line (bass clef). The note is a half note. The lyrics are "des", "Va", and "ters" with hyphens indicating the syllables span across the measures.

Measure 19 of a vocal line (bass clef). The note is a half note. The lyrics are "des", "Va", and "ters" with hyphens indicating the syllables span across the measures.

21

ein - - ig Kind

ein - - ig Kind

ein - - ig Kind

ein - - ig Kind

ein - - ig Kind

6

6
5

24

Three staves of music. The first two staves are in treble clef, and the third is in bass clef. The key signature has two flats (B-flat major). The first two staves contain a melody of eighth notes, and the third staff contains a single half note.

Wird ins

Wird ins

Wird ins

Wird ins

Wird ins

#

6

8

27

Measures 27-29 of a musical score. The first two staves (treble clef) contain eighth-note patterns. The third staff (bass clef) contains a single eighth note.

Measure 30 of a musical score. The first staff (treble clef) contains a single half note. The lyrics are "Grab ge - - - tra - -".

Measure 31 of a musical score. The first staff (treble clef) contains a single half note. The lyrics are "Grab ge - - - tra - -".

Measure 32 of a musical score. The first staff (treble clef) contains a single half note. The lyrics are "Grab ge - - - tra - -".

Measure 33 of a musical score. The first staff (treble clef) contains a single half note. The lyrics are "Grab ge - - - tra - -".

Measure 34 of a musical score. The first staff (treble clef) contains a single half note. The lyrics are "Grab ge - - - tra - -".

6

6
5

30

Measures 30-32 of a musical score. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is common time (C). The music consists of eighth notes with slurs in measures 30 and 31, and half notes in measure 32. In measure 32, the top staff has a key signature change to two flats (B-flat and E-flat).

Staff 1: Treble clef, one flat key signature, common time. A half note is followed by two measures of rests. The third measure contains a half note with the word "gen." below it, which is slurred to the next measure.

Staff 2: Treble clef, one flat key signature, common time. A half note is followed by two measures of rests. The third measure contains a half note with the word "gen." below it, which is slurred to the next measure.

Staff 3: Treble clef, one flat key signature, common time. A half note is followed by two measures of rests. The third measure contains a half note with the word "gen." below it, which is slurred to the next measure.

Staff 4: Bass clef, one flat key signature, common time. A half note is followed by two measures of rests. The third measure contains a half note with the word "gen." below it, which is slurred to the next measure.

Staff 5: Bass clef, one flat key signature, common time. A half note is followed by two measures of rests. The third measure contains a half note with a sharp sign below it, which is slurred to the next measure.

VI. Bass Recit.
Erlab erblasster Lippen Paar

Bass Solo

Er - laub' erb - lass - ter Li - ppen Paar, dir

B.C.

3

auf der To - ten - bahr', noch einen Lie - bes - kuss zu ge - ben. Ach ja, mein

5 3

5 6 # 6

6

Le - ben! Ich will dich in mein Hertz be gra - ben, dass ich einst, so mein matt - er

6

9

Geist aus die - sem Welt - ge - tümm - el reist, in dir die

6

11

Ruh', das Le - ben dort kann ha - ben.

#

VII. Bass Arioso
So raste denn in diesem Grabe

Violin I

Bass Solo

B.C

6 7 6 6 6 6 6 6

6

6 # 6 6 6 6 5 3 6

So

12

ras - te denn in die - sem Gra - be, die Lei - dens - ar - beit

6 6 6 6 6 6 6 3 4 2 6

17

ist voll - bracht. voll - bracht.

6 6 6 6 6

22

Des To - - des Nacht muss, Je -

6 6 6 6 6

27

su, Je - su, dich er-wünscht

6 6 6 6 6

31 *t*

ver - gnü - gen. Des To - des Nacht muss, Je -

6 5 6 6 # 6 4

36

su, Je - su, Je -

6 3 6 4

40 *+*

su, dich er-wünscht ver- gnü - gen.

6 # 6 6 5 6 6

45

Wenn wir einst in der Er - de lie - gen,

6 6 5 6 6 6 #

51

So küsst uns gleich - falls sü - ße Ruh!

5 6 5 6 5 5 #

55

sü - ße Ruh! so küss und gleich - falls

5 6 5 5 6 5 6 5 6 #

59

sü - ße Ruh'. sü - ße

5 6 # 6 5
 # 4 4 #

62

Ruh'. Und dies, Herr Je - su, Herr Je - su,

6 5 3 6 #
 4

67

dich Herr Je - su, — mach - est du.

6 3 6

70

Und dich Herr Je - su, mach - est du.

6

Der Vorteil ist nicht auszudenken

64

6

b

IX Coro. Nun, ich danke dir von Herzen

Violin I

Violin II

Viola

SOPRANO

ALTO

TENOR

BASS

Violoncello

Nun, ich dan - ke
Für die Wun - den,

Nun, ich dan - ke
Für die Win - den,

Nun, ich dan - ke
Für die Win - den,

6

5

dir von Her - zen, Je - su, für ge -
für die Schmer - zen, Für den her - ben,

dir von Her - zen, Je - su, für ge -
für die Schmer - zen, Für den her - ben,

8 dir von Her - zen, Je - su, für ge -
füe die Schmer - zen, Für den her - ben,

10

sam - te bi - ttern - Tod. *Not:* _____ Für dein Zi - tter,

sam - te bi - ttern - Tod. *Not:* _____ Für dein Zi - tter,

8 sam - te bi - ttern Tod. *Not:* _____ Für dein Zi - tter,

6 5 8

15

Piano accompaniment for measures 15-19. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes.

First vocal line for measures 15-19. The melody is in 4/4 time with a key signature of two flats. The lyrics are: *für dein Za - gen, Für dein tau - send -*

Second vocal line for measures 15-19. The melody is in 4/4 time with a key signature of two flats. The lyrics are: *für dein Za - gen, Für dein tau - send -*

Third vocal line for measures 15-19. The melody is in 4/4 time with a key signature of two flats. The lyrics are: *für dein Za - gen, Für dein tau - send -*

First bass line for measures 15-19. The melody is in 4/4 time with a key signature of two flats. The lyrics are: *für dein Za - gen, Für dein tau - send -*

Second bass line for measures 15-19. The melody is in 4/4 time with a key signature of two flats. The lyrics are: *für dein Za - gen, Für dein tau - send -*

20

fa - ches Pla - gen, Für dein Angst und tie - fe

fa - ches Pla - gen, Für dein Angst und tie - fe

fa - ches Pla - gen, Für dein Angst und tie - fe

#

6
5

3

26

Pein_____ Will ich e - wig dank - bar

Pein_____ Will ich e - wig dank - bar

8 Pein_____ Will ich e - wig dank - bar

6 6 5 3

31

Measures 31-34 of the piano accompaniment. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a continuous eighth-note pattern, while the left hand plays a simple bass line with quarter notes and rests.

Measure 35 of the vocal line. The melody begins with a half note on G4, followed by a whole rest. The lyrics "sein" are written below the first half note.

Measure 36 of the vocal line. The melody begins with a half note on G4, followed by a whole rest. The lyrics "sein" are written below the first half note.

Measure 37 of the vocal line. The melody begins with a half note on G4, followed by a whole rest. The lyrics "sein" are written below the first half note.

Measure 38 of the vocal line. The melody begins with a half note on G4, followed by a whole rest.

Measure 39 of the piano accompaniment. The right hand continues the eighth-note pattern, and the left hand plays a simple bass line with quarter notes and rests.

7

35

First system of musical notation, measures 35-38. It consists of three staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. Measures 35 and 36 show active melodic lines in the upper staves and a bass line. Measures 37 and 38 show the continuation of these lines, with some notes tied across measures.

Second system of musical notation, measures 35-38, top staff. This staff contains whole rests for all four measures, indicating that the instrument is silent during this passage.

Second system of musical notation, measures 35-38, middle staff. This staff contains whole rests for all four measures, indicating that the instrument is silent during this passage.

Second system of musical notation, measures 35-38, lower middle staff. This staff contains whole rests for all four measures, indicating that the instrument is silent during this passage.

Second system of musical notation, measures 35-38, bottom staff. This staff contains whole rests for all four measures, indicating that the instrument is silent during this passage.

Third system of musical notation, measures 35-38. It consists of a single bass staff. Measures 35 and 36 show a bass line with some rests. Measures 37 and 38 show the continuation of the bass line.

3

Conclusion

Christoph Graupner concentrated his compositional output on the Lutheran cantata. While a skilled composer of instrumental music, his long tenure as the *Kapellmeister* at the court of Darmstadt conditioned his responsibilities as church musician. Graupner's sacred compositions contain stylistic idioms of Italian opera through use of da capo arias and monody-based solos rather than contrapuntally derived ideas. The melodic component of individual lines is handled with elegance and ease, exhibiting Graupner's understanding of instrumental accompaniment in the Italian operatic style. The French influential components are based on the rhythmic patterns as a basis of expression. Graupner also employed French notation in notating points of embellishments. He assimilated Italian and French influences during his Leipzig years while studying under Schelle and Kuhnau; the close friendship with Telemann might also further explain these foreign influences.

The contrapuntal moments, included at key points in the storyline, are executed with high competence and control. Graupner's superior keyboard skills, based on contrapuntal writing, were renowned throughout the major cities of Germany.⁷³ This advanced acquired skill allowed him the opportunity to be employed at major musical posts during his career as a Baroque composer.

Graupner's compositional style is validated by the cantata model. Most major composers employed by the church composed in this style to communicate the Lutheran beliefs established in the sixteenth century Germany. Graupner's cantata modelled in this paper outshines most of his contemporaries' settings by the careful layout of the movements, and the music composed for it. The nine movements are centered around the fifth, which points to the heart of the Good Friday celebration of the Lutheran church: the death of Christ. The refined use of instrumental

⁷³ Lawson, J.C. *Graupner: Bach's Rival for the Thomaskantorat*, 18.

accompaniments together with the understanding of Lutheran theological concepts makes for a clear compositional structure. The subtle text setting to music, together with his command of counterpoint, argue for greater recognition of Graupner's output in the Western canon of music.

Christoph Graupner's established position as a respected composer of the seventeenth century, and his influential position of attracting some of the best musicians available to the court of Darmstadt, reflect his quality as a musician. That he turned down the position of church cantor at *Thomaskirche* in Leipzig, and was offered a pay increase to remain at Darmstadt, reflect an in-demand composer and musician. The carefully constructed collection of over 1400 cantatas for the Lutheran church and the instrumental compositions, many of them for woodwind instruments not available in other parts of the country, further substantiate my thesis that Christoph Graupner deserves consideration for inclusion among the most successful composers of his time.

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APPENDIX: LITERAL TEXT TRANSLATIONS

German text transcription from the manuscript by Dr. Bernhard Schmitt,
Member of the University and State Library, Darmstadt.

Movement I – Coro

GERMAN

O Welt, sieh hier dein Leben
Am Stamm des Kreuzes schweben
Dein Heil sinkt in den Tod!
Der große Fürst der Ehren
Läßt willig sich beschweren
Mit Schlägen, Hohn und großem Spott.

ENGLISH

O world, look here your life
At the foot of the Cross suspended
Thy Salvation descends in the death!
The great Prince of the honor
Allows willingly himself weight down
With strike, mockery and great ridicule.

Movement II – Tenor accompagnato

GERMAN

Ach! Welche Finsternis
entlichtet böser Menschen Sinnen,
dass sie ihr Mordbeginnen
an Christi Unschuld nicht erseh'n.
Die Kreatur verabscheut dies,
drum will sie sich in schwarze
Trauer kleiden.
Könnt ihr's Verruchte, nicht versteh'n?
Die Erde bebt, der Felsen Härte bricht,
Der Sonnen Strahlen leuchten nicht.
Das macht: Ihr Schöpfer muss den Tod
erleiden.

ENGLISH

Oh! What darkness
Paid evil man's plot
That their murder start
In Christ's innocence not see it.
The creature detests alone
So it will suffer in
black mourning
Can it relate! Not understand
The Earth shakes, the rock breaks delicate
The sun rays do not shine
That makes the Creator must suffer
death.

Movement III – Tenor aria

GERMAN

Ach! Brecht, ihr harte[n] Felsen-Hezen,
da Jesus Herz und Auge bricht.
Verstockte Sünder! Eure Schande
legt Jesum in des Todes Bande.
Wie wollt ihr unempfindlich sein?
Die herbe[n] Todesschmerzen
bejammern Sonne, Erd und Stein
Und ihr trauert nicht!

ENGLISH

Oh break their hard rock heart
Since Jesus' heart and eyes broke
Endure sinner your shame
Places Jesus in the death bed
How will you be sensitive?
The bitter death pain
Lamenting sun earth and stone
And I do not mourn!

Movement IV – Bass accompagnato

GERMAN

Mein Jesus stirbt! O große Not,
o Schwert, das durch die Seele dringet!
Mein wehmutvolles Herz zerspringet,
ob meines Freundes herben Tod.
Ach! Brechet nur, ihr übertränte[n] Augen,
denn Jesus Augen sind erstarrt.
Wozu soll mir das Leben taugen,
Da seines Lichtes Gegenwart
sich mir – ach, herber Schmerz! - entzeucht.
Denn weil die Lebenssonne weicht,
so hab ich eine Trauernacht,
die meine Kräfte matt,
mein Herz ersterbend macht.

ENGLISH

My Jesus dies! O great distress!
O sword that penetrated the soul
My sadness shatters the full heart
Of my friend's bitter death
Oh! Break only his closed eyes
For Jesus' eyes are frozen
Why should my life be useful?
Because of its light presence
To me oh clean the bitter pain
For as the sun gives way to light
so I have a weeping night
My forces diminish
makes my heart die.

Movement V – Coro

GERMAN

O Traurigkeit, O Herzeleid!
Ist das nicht zu beklagen?
Gott des Vaters einig Kind
Wird ins Grab getragen.

ENGLISH

O sadness, O heartache!
Is this not to mourn?
God the Father agreed His child
Shall in the grave be carried.

Movement VI – Bass recitativ

GERMAN

Erlaub', erblasster Lippen Paar,
dir auf der Totenbahr',
noch einen Liebeskuss zu geben.
Ach ja, mein Leben!
Ich will dich in mein Herz begraben,
dass ich einst, so mein matter Geist
aus diesem Weltgetümmel reist,
in dir die Ruh', das Leben dort kann haben.

ENGLISH

Leave the deceased pair of lips
Get off the death bed;
Want to give the kiss of love
I do my love!
I want to keep you in my heart
So that my spirit understands
Out of this world tumult resists
In you rests the life the world would have.

Movement VII- Bass arioso

GERMAN

So raste denn in diesem Grabe,
die Leidensarbeit ist vollbracht.
Des Todes Nacht
muss, Jesu, dich erwünscht vergnügen.
Wenn wir einst in der Erde liegen,
so küsst uns gleichfalls süße Ruh'.
Und dies, Herr Jesu, machest du.

ENGLISH

Thus rest for in this grave
The suffering work is accomplished
The night of death
Must Jesus! You welcome with pleasure
When we are in the ground lying.
So kiss us also with sweet rest
And you Lord Jesus! Hast made.

Movement VIII – Bass recitative

GERMAN

Der Vorteil ist nicht auszudenken,
den, Jesu, uns dein Leiden schenkt.
Doch dieses will mich kränken,
dass ich's nicht all erkennen kann.
Ach Heiland, nimm's in Gnaden an,
wenn dir mein Mund ein Danklied singt:

ENGLISH

The benefit is unthinkable
Jesus for us your suffering badly
That these truth me understands
That ego cannot all detect
Oh heaven take it graciously
When you my mouth a thanks song sing:

Movement IX – Coro

GERMAN

Nun, ich danke dir von Herzen,
Jesu, für gesamte Not:
Für die Wunden, für die Schmerzen,
Für den herben, bittern Tod,
Für dein Zittern, für dein Zagen,
Für dein tausendfaches Plagen,
Für dein' Angst und tiefe Pein
Will ich ewig dankbar sein

ENGLISH

Therefore, I thank you from my heart,
Jesus, for all the trouble:
For wounds, for pain,
The harsh, bitter death,
For your trembling, for your hesitation,
For your thousand times plagues,
For your fear and deep pain
I will be eternally grateful

VITA

Marius Bahnean conducts both orchestras and choirs with the same dynamism and expertise. A strong advocate of Early Music and Baroque Music, Bahnean performs regularly with period instrument ensembles, usually conducting from the keyboard. He holds a Bachelor of Music Theory from Wilfrid Laurier University in Waterloo, Canada, Master of Music in Choral Conducting from University of Massachusetts Amherst, and he expects to graduate with a D.M.A in Choral Conducting at Louisiana State University in May 2015. Currently, Bahnean is the Director of Choral Activities at Tennessee Wesleyan College, Athens, Tennessee.